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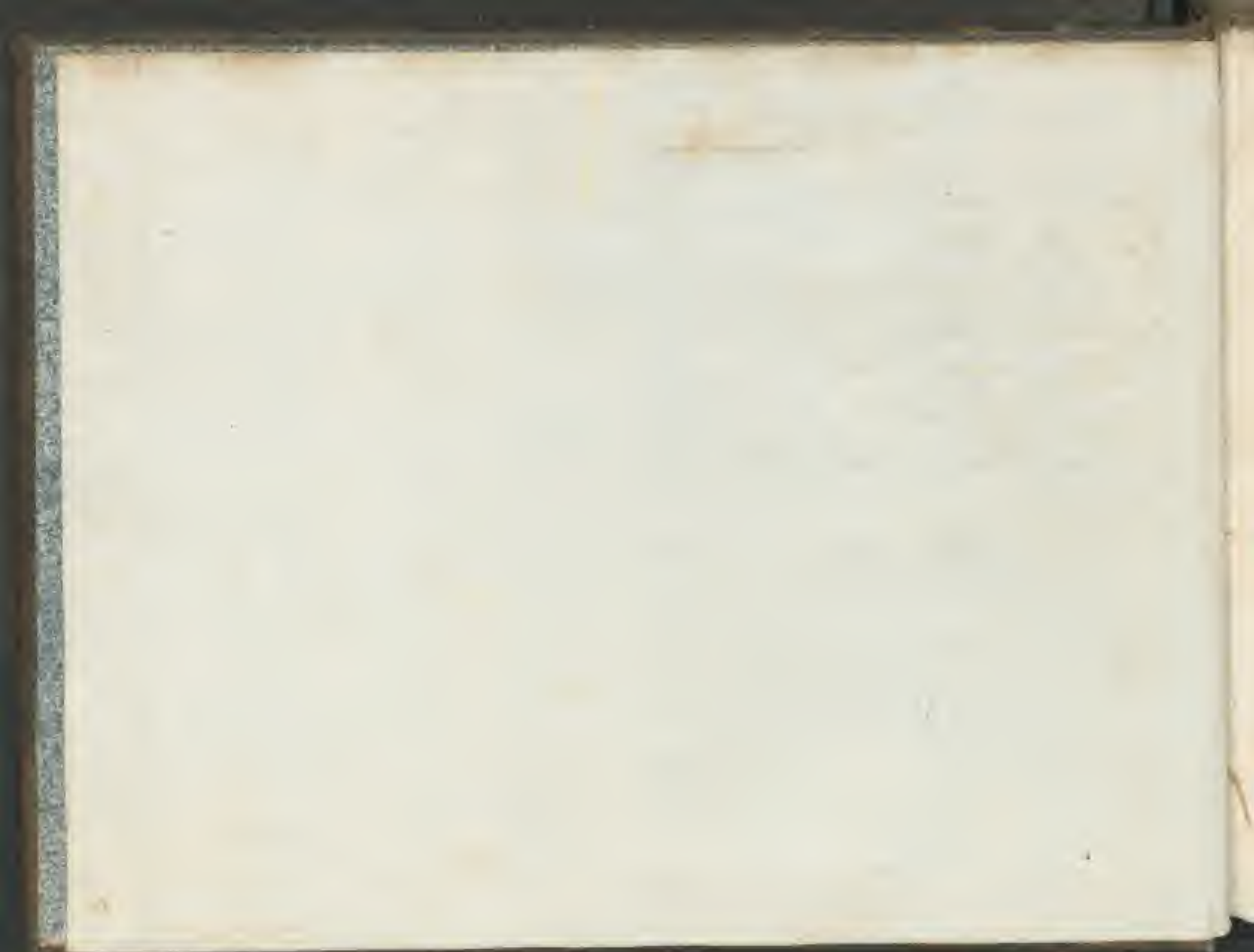


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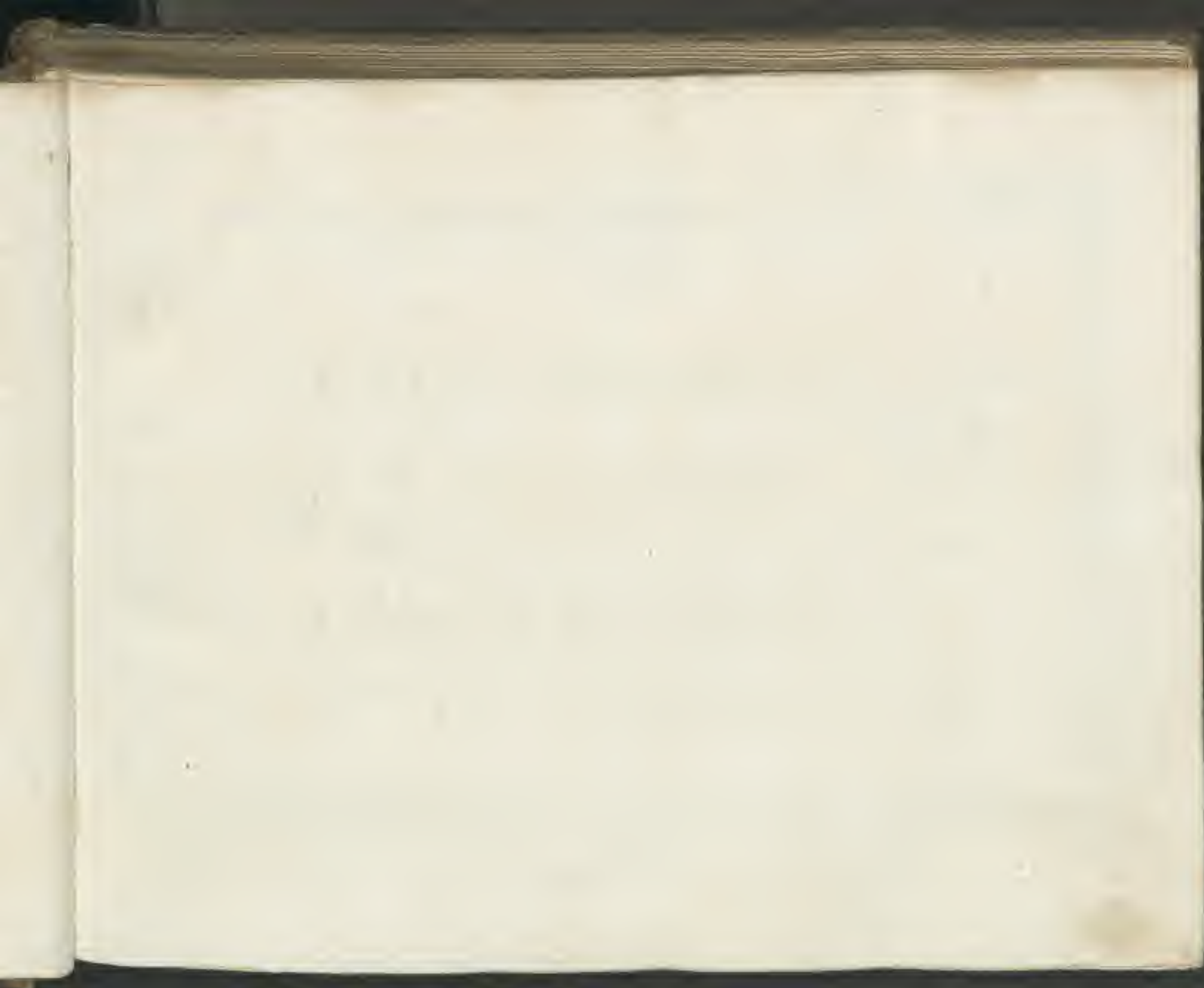






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# ATTO SECONDO

Del Dramma intitolato

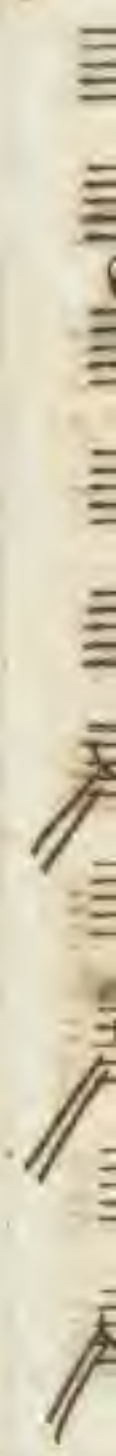
## CARLO IL CALVO.

*Roma Teatro Valle. Same. 1738*

*Regalato da Fratelli Lillo  
in 8<sup>to</sup> 1870  
Piero*



Handwritten text in a cursive script, likely from a 17th or 18th-century manuscript. The text is arranged in approximately 12 horizontal lines across the page. The ink is dark, and the paper shows signs of aging and discoloration. The handwriting is fluid and characteristic of the period.



1.  
Atto Secondo Scena Prima  
Adalgiro, e Sildippe

Adal.

Adorata Sildippe, e perche mai fuggi dagl'occhi miei?

Sil.

a chi s'adora deh' vi volgi pietosa o beka i vai. Tu

Figlio di Sotario di Giuditta alla Figlia o si parlar d'amore?

in questo giorno ch'in lui ritrova il suo piu fier nemico la madre, e Carlo



à noi d'odiarci conviene. In quel punto cominei l'odio nostro

or tu d'amarmi lascia d'algiro, ed io l'amor che ti portai già tutto o-

*Real.*  
lio e proferir lo puoi? qual parte o cara nella vostra scia-

gura ebbe il cor mio che i delitti del Padre odia, e corregge con e portai già

*il.*  
vigli? e troppo o madre quella che da ti amò barbara Regge!



*Adal.*

2.

Odiami odiami pur se vuoi, ch'io non t'incolpo d'ingiuria e di crudele;

a fronte ancora del maggior odio tuo non lascerò d'amar ti, e tanto o

bella tu non sarai nell'odio tuo costante quanto io sempre sarò fedele a-

*Il.*  
manse. (Deh restati cor mio) Dunque tu vuoi ch'io comparsa in-

giuria con odiar chi m'ama? s'è ver che amar mi vuoi cela nell'opre



*Real.*  
me l'amante amico, e mostra il figlio del crudel Nemico. *Do* tuo (re=

mico? ah mi si spezza il core. *Questi* son dunque o cara i seromei *me=*

nei? così crudele ragion gl'affetti tuoi governa, e raggiu-  
16

*Real.*  
Domisento morir barbara legge!) *Questi* sonoi voti

con cui stanca ti il cielo? almeno ingrata, ingrata volgi a  
69 6



me quei begli occhi, che un di pietosi scintillare io vidi, volgi

volgi a me quei begli occhi, e poi m'uccidi. (a mia virtù già manca.)

assai soffersi assai soffersi l'importante querele. o parti, o

*Recit.*

parto chi io parra? chi io parra? e il cor soffre se partirò, nasconde-

ro pietosa questo oggetto odiato agli occhi tuoi, se resta da altro amore



*Diff.*  
più fedele non già, ma più felice. Su gl'occhi ho il pianto, e lagrimar non

*Andal.*  
lice) Ben a pensa ne tuoi contenti quanto m'ama, ti ingrada, pensa agl'affetti

miei, pensa che senza colpa io ti perdo. Tungi dagl'occhi tuoi

Io morirò, ma pur sarò contento pigliando spiro mio, se fia che

miri onorata da te l'estinta. Sgocchia di poche lagrime che di



Sil.

poche lagrime, e di sospiri. Diventar non posso. omai sul  
 viso comparisce il dolore. mal grado al mio dover vivi. Ad algiro  
 fu sei. Pido mi, e quando perdo se perdo me stessa. Una fiera vir-  
 tù trattiene il pianto perché non escano oio dagli occhi fuori,  
 dura necepsi - ra non vuol che s'ami, fanno guerra crudele entro il mio



core, e tu veder la puoi su le furbare ciglia, l'aspettante, ed adde-

ver di Figlia.

Segue l'aria

unij

Villace



A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, with some words appearing multiple times. The paper is aged and shows some staining.

Lyrics and markings visible on the staves:

- Staff 1: *mp*, *f*
- Staff 2: *piao*, *fe*
- Staff 3: *piao*, *fe*
- Staff 4: *Gotta*
- Staff 5: *piao*
- Staff 6: *Se*, *ve*, *piao*

At the bottom of the page, there are some handwritten numbers: 45, 4, 65.



Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in Italian, with some words appearing below the notes and others as separate phrases. The paper shows signs of age, including discoloration and some staining.

*der soggi il core come pal* *gita nel*

*Petto co me palgita* *Dol mio Dol*



Colla *da*

*modo doppio affetto* *lo ve - dersi tormentar*

*lo vedre - si tormentar*

*for*

*for*

*fe*



Colla L.

Se ve-der profe-ssu-ri

core come pal-za nel



Colla Lira

Petto se veder potessi Dol - mio Dol mio da doppias

fedo lo vedresti tormen far - lo vedresti tormen far

6 4 9



Colla Vo.

*Adol - mio Adol - mio lo vedresti formen par*

*for*

*fo*

*for - men par*

*for*



Handwritten musical score on page 8, featuring multiple staves with notes, rests, and lyrics in Portuguese. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are written below the staves, and the music is written in a single system across the page.

The lyrics are:

*Golla de*

*rio*

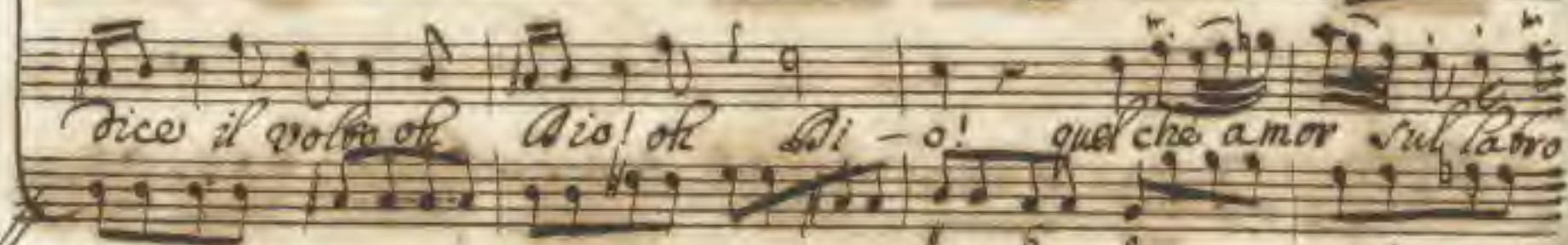
*ma cor va*

*rio São Colore*

*pur Pi*

*rio*







gar di spiegar da capo

Scena II Realg. e poi Contario

Realg.  
Rec.<sup>uo</sup> Qual sventura è la mia! mi ama Filippa ed  
a celarmi è l'amor suo costretto; e in tanto oppresso sono da mille



per me, e mille; a tanto viene per resistere un cor non è bastante

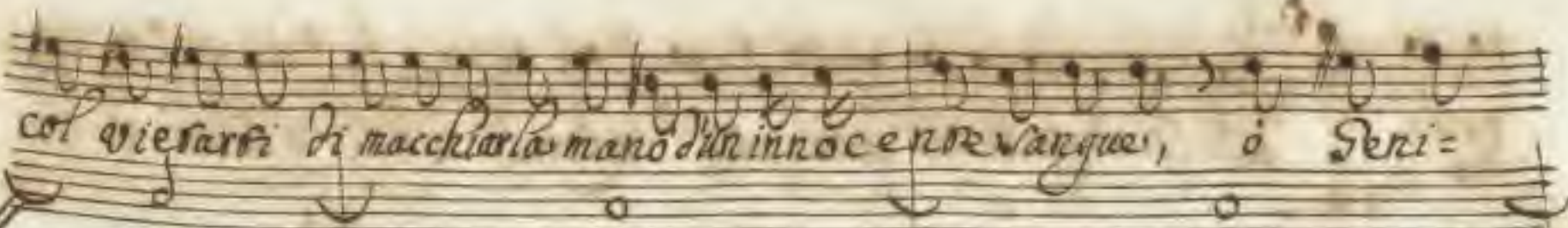
chi vide mai più sventura amante, ma che vimi - vo!

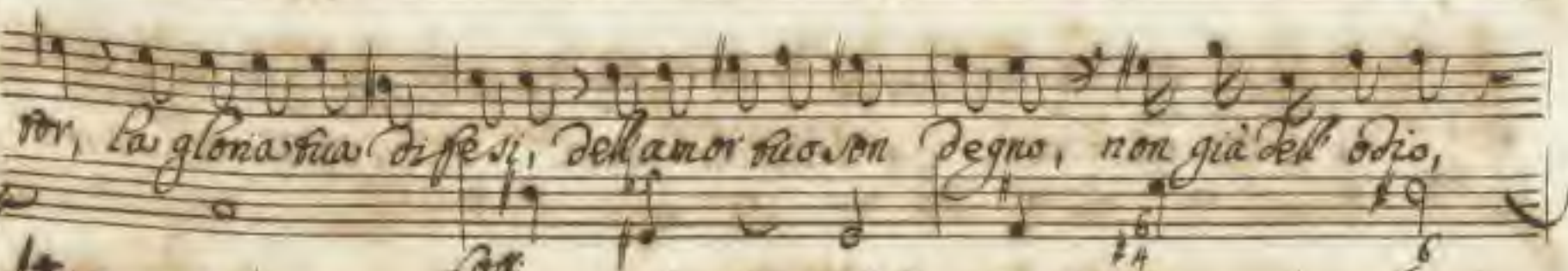
con irato ciglio viene, e minaccia il padre chi vide mai più sventura

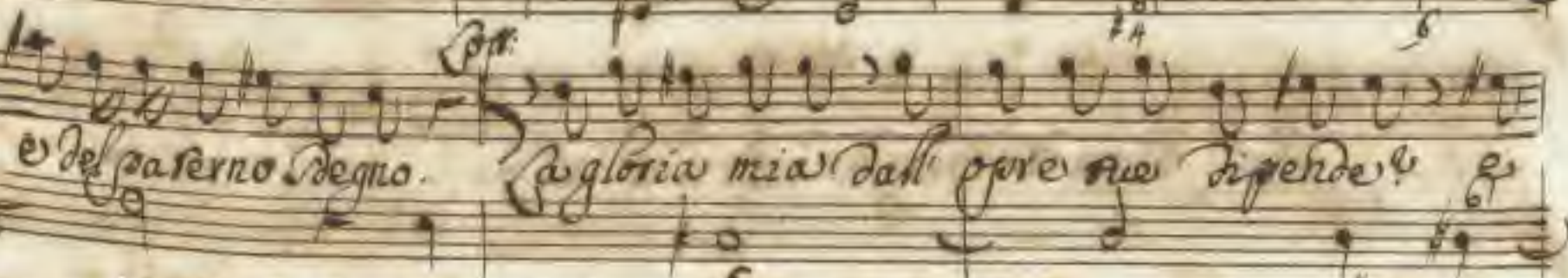
rato Figlio! Ed osi ancora a me venir d'avante dopo il folle a tren-

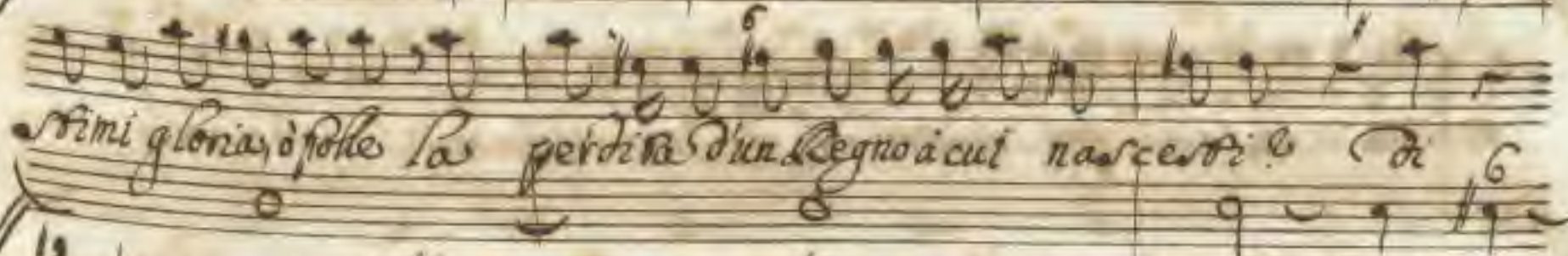
rato ingrato Figlio ingrato Figlio sconsigliato amante. *Real.* Se

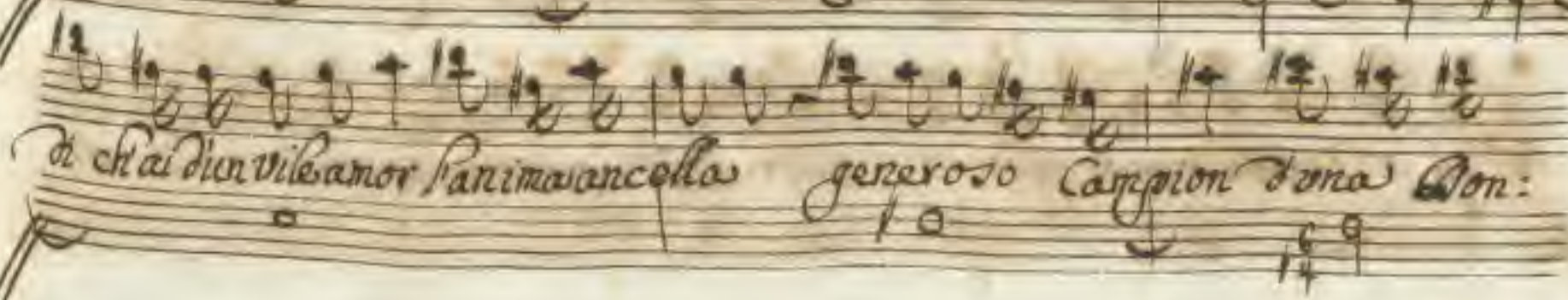


col vietarsi di macchiarla mano d'un innocente sangue, o Ser-  


vor, la gloria tua difesi, dell'amor tuo son pegno, non già dell'odio,  


e del sacro Regno. La gloria mia dall'opre tue dipende.  


mi gloria, o fosse la perdita d'un Regno a cui nasceri.  


di ch'ai di un vile amor l'anima ancella generoso Campion d'una Don:  




*Real*  
Zella. Dunque il rapire agli innocenti i Regni sarà gloria, e vir-  
ti? s'è ver che m'ami s'è ver che m'ami e sa pietà della virtù d'un  
Figlio così fu per te idee del laccio o padre; colla ragione  
i tuoi pensier consiglia, non far che abbia a rimirare in fronte l'orrore  
oh Dio d'un tradimento infame; questa colpa risparmi a l'alto gran core, vi-



*Solo*

parmi a' volto mio questo rossore. *Quem vana virtù quanto s'in-*  
*ganna. Un delitto che adorna di corona le chiome, lascia d'esser de-*  
*lito, o perde il nome.* *Segue l'Aria*

*Tempo giusto*

*piu* *for* *piu* *for* *piu* *for*



*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*Taci Taci oh*

*Col Basso*

*Dio ch'è da Tiranno il rapir - con frode un Regno guasto non è troppo in-*



Handwritten musical score on page 12, featuring multiple staves with notes, rests, and lyrics. The score includes markings for "Cello", "Vny", and "Violoncello". The lyrics are in Italian, mentioning "degno troppo indegno" and "caro ama-ro Peni for - Peni-". The bottom of the page has figured bass notation.

degno troppo indegno caro ama-ro Peni for - Peni-

Violoncello

Vny

Cello

Violoncello

degno troppo indegno troppo indegno caro ama

Figured Bass: 6 4 1 6 4 6 4 6 4 6



*f.e.*

*piao*

*f.e.*

So ama-ro Geni-ter

*f.e.*

*piao*

*piao*

Col Profilo

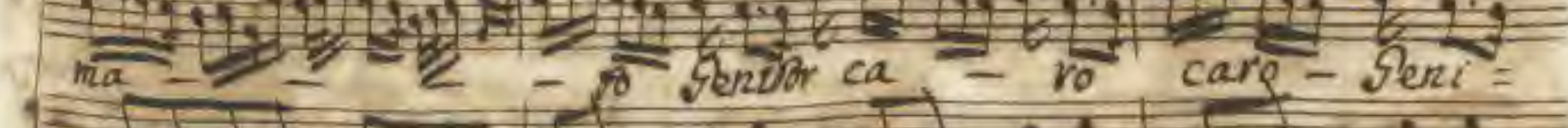
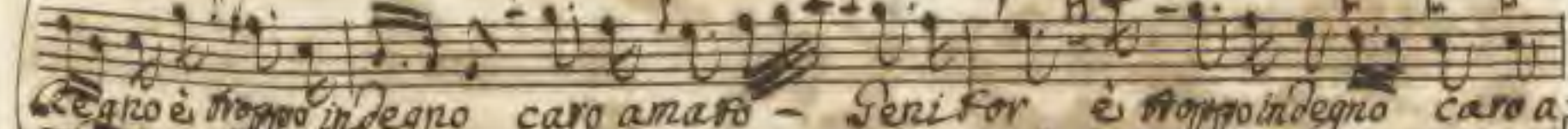
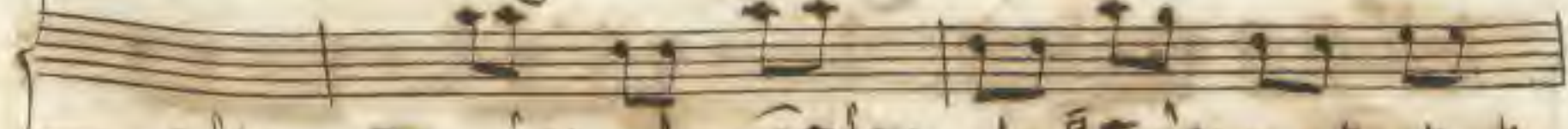
*piao*

Taci oh Dio! ch'è troppo indegno troppo indegno il respir con frode con

*piao*

58 6/4 6 6/4 6







A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed between the staves. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and some staining.

For - caro ama Geni - For

Se - nel aglio a for

pio # 6 b 5



Handwritten musical score on page 14, featuring ten staves with various musical notations and Italian lyrics. The score is written in brown ink on aged, slightly stained paper. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The lyrics are written in Italian, with some words appearing on multiple staves. The overall style is that of a 17th or 18th-century manuscript.

Col Bass.

Volto a forza volto si ve de si on giorno a si ve de rei dipinto in

Collo. Parte

Unig

Col Bass.

Volto dipinto in volto si ve de rei si ve - de rei il ra mor



Handwritten musical score on aged paper. The score consists of several staves. The top system features a grand staff with two staves, each containing dense, rapid sixteenth-note passages. Below this, there are two more staves, each with a single melodic line. The lyrics "soedil rosvor" are written below the second staff of the second system. The bottom system includes a grand staff with two staves, each containing a single melodic line. The lyrics "il rosvor" are written below the first staff of the bottom system. The word "Da Capo" is written in a large, decorative script at the end of the bottom system. The paper is aged and shows some staining.

*f. e.* *pro*  
*f. e.*  
*soedil rosvor*  
*il rosvor*  
*Da Capo*



Scena III

15.

Quario per  
Asprando

Coro

Vi sento, vi sento figli del mio delitto

fremere irati in sen rimorsi interni. Voi non far vorrete su gl'occi

miei, ma lo sentite in vano: vince l'odio, e lo sdegno e la virtù del

Figlio mi sgrida in van, che troppo bello è un Regno. Cesare è

qual molesta cura s'ingombra il sen? Vedete, vedete Asprando che il figlio in:



grato al mio voler ribelle, perder mi fece questo Regno, e ardito  
la cadente corona, sostenne a Carlo, ed a Giuditta in fronte.  
quor di che paventi! in questo giorno sarà conquistata, Rea per opra  
mia Giuditta, e il Trono; già de suoi diurni la maggior parte  
fu d'arme redotta: e sarà mia la cura sarà mia la cura di



porri in mano ancora il Figlio pargoletto di tutti gli olij miei  
 l'unico oggetto. Quando ti debbo amico. il Figlio mio fosse fedel co-  
 si! Dal grave peso mi sento alligerir l'oppresso core per te ri-  
 prende il suo primier vigore.

Segue l'aria



This is a handwritten musical score on aged, slightly stained paper. The score consists of several staves of music. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The third staff is labeled "Col Bass" and is in bass clef with the same key signature and time signature. The fourth staff is in alto clef with a key signature of one sharp and a time signature of 12/8. The fifth staff is in treble clef with a key signature of one sharp and a time signature of 12/8. The sixth staff is in bass clef with a key signature of one sharp and a time signature of 12/8. The seventh staff is in treble clef with a key signature of one sharp and a time signature of 12/8. The eighth staff is in bass clef with a key signature of one sharp and a time signature of 12/8. The ninth staff is in treble clef with a key signature of one sharp and a time signature of 12/8. The tenth staff is in bass clef with a key signature of one sharp and a time signature of 12/8. The eleventh staff is in treble clef with a key signature of one sharp and a time signature of 12/8. The twelfth staff is in bass clef with a key signature of one sharp and a time signature of 12/8. The thirteenth staff is in treble clef with a key signature of one sharp and a time signature of 12/8. The fourteenth staff is in bass clef with a key signature of one sharp and a time signature of 12/8. The fifteenth staff is in treble clef with a key signature of one sharp and a time signature of 12/8. The sixteenth staff is in bass clef with a key signature of one sharp and a time signature of 12/8. The seventeenth staff is in treble clef with a key signature of one sharp and a time signature of 12/8. The eighteenth staff is in bass clef with a key signature of one sharp and a time signature of 12/8. The nineteenth staff is in treble clef with a key signature of one sharp and a time signature of 12/8. The twentieth staff is in bass clef with a key signature of one sharp and a time signature of 12/8. The score includes various musical notations such as notes, rests, and beams. Dynamic markings include "p" (piano), "f" (forte), and "ff" (fortissimo). The tempo marking "Allegro giusto" is written in the left margin. The score is written in a cursive, handwritten style.

*Allegro giusto*

*Col Bass*

*p* *f* *ff*



Quando s'oscu-ra il Cielo - il Cie:  
 lo - s'oscu - ra colle racchiuso foglie  
 pura il ma:

Musical notation includes staves with notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo). Performance instructions like *Col Bass* are present. The score is written in a historical style with various note values and rests.



ter - no de - lo illan qui - disce il fior illan - qui -

di - sce il fior illan

6

4



Handwritten musical score on page 18, featuring multiple staves with notes, rests, and lyrics in Italian. The score includes dynamic markings like *f* and *mf*, and tempo markings like *Andante* and *Allegro*.

The lyrics are:

*Guidice il fior il - languì - disce - il fior il languì -*

*Disce il fior - il languì disce il fior*



*piao*

*piao*

*Col Bass.*

*Quando s'oscu-*

*piao*

*va s'oscu - ra il Ciel il Ciel s'oscura colle*

*7* *#6* *6/4*



Handwritten musical score on page 19, featuring multiple staves with notes and lyrics in Italian. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are written below the staves, and the music is written in a single system across the page.

The lyrics are:

*racchiuse foglie sopra il - materno velo illan - guidi - sce il -*

*Pan - guidi - sce il fior il - langui -isce - il fior - il -*



Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves.

tan - quidi - sce illan qui disc il fior illan - qui -

Disc il fior



Handwritten musical score on page 20. The score consists of several staves. The top staff contains a vocal line with notes and rests. Below it, there are several staves of accompaniment, likely for a basso continuo, featuring dense sixteenth-note patterns. The lyrics are written in Italian and are positioned below the bottom staff.

Lyrics:

ro - ra col la - se con da bri - na lo ba - gna lo co - lora

Additional markings include "1a" above the first staff, "p/1a" above the second staff, and "Col Basso" written on the third staff.



Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written across the middle staves.

gli ven - de il suo vigor il suo vigor gli ven -

Paspa



## Scena IV. Apprendo.

per  
Giuditta

Dia seconda la sorte il mio disegno.

vedo da questa parte che a me nuolge il passo la semplice Giuditta. R:

Apprendo all'atto

e sarà ver, e sarà ver, che tanto irati o Ciel

siate col nostro Re? per sua di fede che potrà fare il suo fedel R:

Apprendo.

misera Genitrice, non furarò mio Re Carlo infelice!



*And.*

Ohimè mia fido sperando, e qual m'ho pensier rivolgi in mente? Vidi le sue pa-

role, e un freddo gelo mi corse per le vene. e qual fureta nuda si aguarì

*App.*  
que m'ho. Noi siam perduti. ohidio! l'emprio scolario, che superbo cal-

pesta dell'onera, della virtù la legge, coll'inganno, e coll'oro se-

duce i suoi guerrieri. già tutte ingombra della città le vie indistinto ru-



mor di voci, ed armi: ma sicurav'è la Peggia, ed a salutaria prima del

di debol peranza di salute di campo omai ne avanza. E fletti in gran

voce m'abbandonar le schiere. I miei più cari s'armano in tua difesa,

ma dal numero opposti resistere non potranno e sarà in loro

alla salvezza, perirà, la, spremerà: miseri allora noi moriremo insieme.



*And.*

Quante che far douremo? almen potessi nascondere al furor dell'empie squadre

del Germano allo spagno il Figlio mio! che voi sarà cura del

*And.*  
ciel rendergli il Regno & douo mai vorrè nasconderto *And.*

*And.*  
Io non ritrovo scampo per lui In così rio periglio mi sorgea la sal-

*And.*  
sperando il fia fedel consiglio. che farò io? quel sangue che serbo nelle vene



in sua difesa io tutto spargerò della mia fede non poche prove a:

venì a me il congegna cinto di rosso ammantò; occulto io spero trarlo in si-

cura parte fuor delle Regie soglie: forse reconderranno il mio pensiero

*And.*  
l'ombre notturne, e le mentite spoglie. Dunque si siegua amico

del destino la legge. Olani quindi Carlo agl'angeli miei; vane, e del



Figlio indegne le rozze spoglie arreca. (Non lungi è il porto. il grande a-  
mor l'accieca) vado; Deh faccia il Cielo che l'innocente inganno suc-  
ceda a noi conformato e uento. Mancava all'anima mia questo formento. *Aria.*

*Unif.*

*Allegretto*







*fz*

*Pianse* *prudenza s'appella in alma costante pru-*

*fz* *p* *f*

*denza s'appella in anima vile vile si*

*fz* *p* *f*



Handwritten musical score for the opera *Il Trovatore*, Act II, by Giuseppe Verdi. The score is written on ten staves, with vocal lines and piano accompaniment. The lyrics are written below the vocal lines. The manuscript is on aged, yellowed paper.

**Lyrics:**

*Chia - ma - rimer - Te -*  
*mer della sorte L'ira so sembianze Riva so sembianze.*



Colla P.  
fz  
piz

denza s'appella in alma costante, prudenza s'appella in  
fz 6/4 6 piz

Col Bass  
anima vile si chiara amor si chia - ma si



Handwritten musical score on page 26. The score is written on ten staves, with the first staff containing a tempo marking "Colla P<sup>o</sup>". The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are in Italian and are written below the vocal staves.

The lyrics are:

mor pru - denza s'appella timor - si chia  
 - ma timor si chiama timor

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). The handwriting is in dark ink on aged, slightly stained paper.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "Di Carlo Raffero m'accende - Di degno mas" are written below the staves. There are also some handwritten annotations like "pio" and "Baj.".

Di Carlo Raffero m'accende - Di degno mas

pio 6 7 6 #6



Handwritten musical score on page 27, featuring vocal and instrumental staves with lyrics in Italian. The score is written in brown ink on aged, slightly stained paper. The lyrics are: "timido in gesto mi palpita il cor mi pal", "Col Baj.", "pita il cor mi palpita il cor", and "Da Capo". The word "fe" is written below the final staff. The notation includes various musical symbols such as notes, rests, and clefs.

timido in gesto mi palpita il cor mi pal

Col Baj.

Col Baj.

pita il cor mi palpita il cor

Da Capo

fe



Scena V. Giud. e Carlo. Giud.

condotto da un Saggio, che prima  
subito poi R. pr. coll' abito  
da La. Mre. per Carlo

Vieni fra queste braccia Unica, e sola

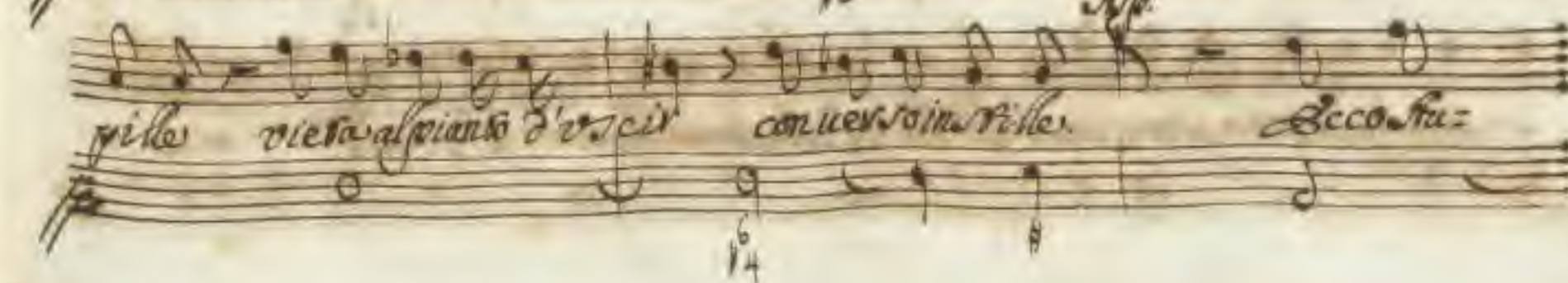
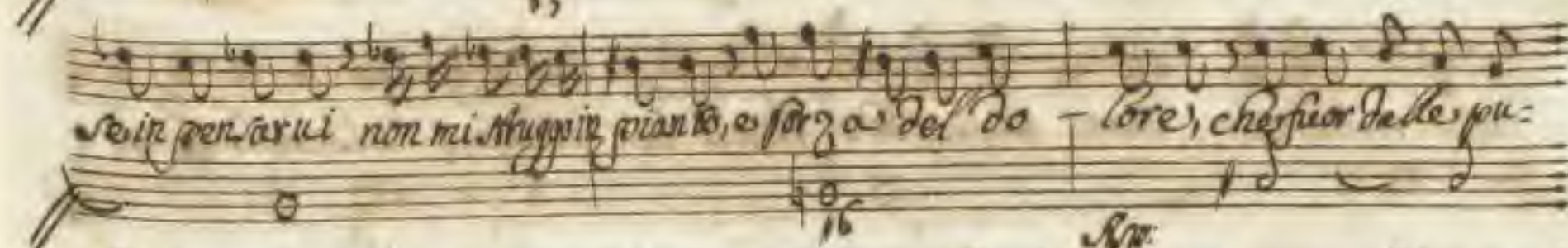
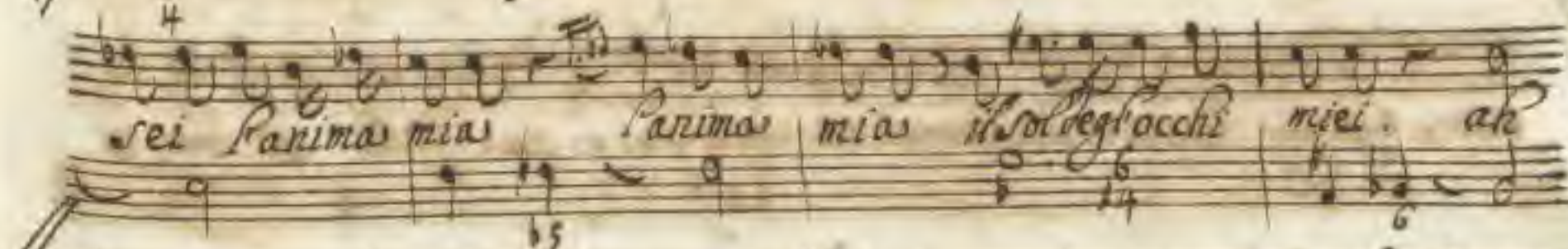
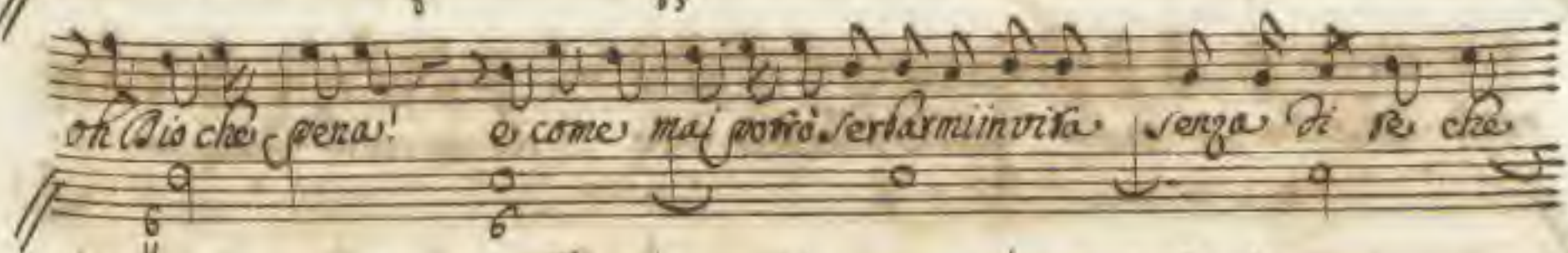
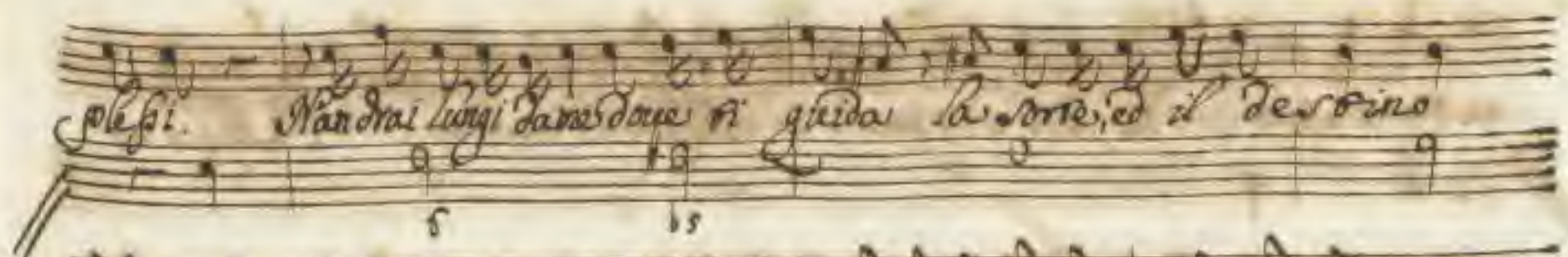
che fra tanti miei mali ancor mi resta de- lizia del cor mio, de-

lizia del cor mio, speme, e conforto. lascia che sulle

sue luci vivaci, e sulla vaga fronte, dolce pegno d'amore

imprima i baci, forse saranno questi che la madre ti dà gl' ultimi am-







*And*

questa le spoglie di Dio son queste le spoglie reali, il Regio am-  
mano del Padre, e della sorte illustre dono da cui cinto donce, e  
vene, e premij dispensar dal Trono: or via verua al fato. E voi se-  
deli micide lane onde il bel fianco io cingo, nascondete vi  
prego questo misero avargo del chiaro sangue figuro il Figlio mio



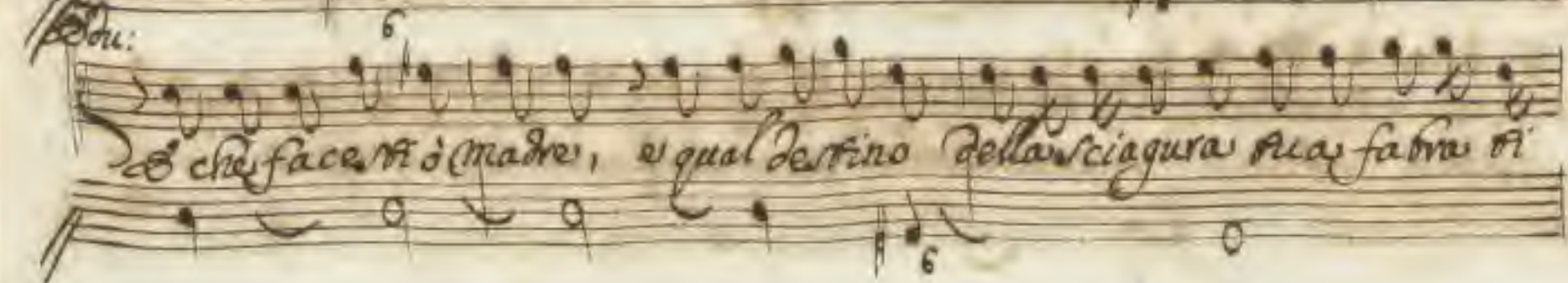
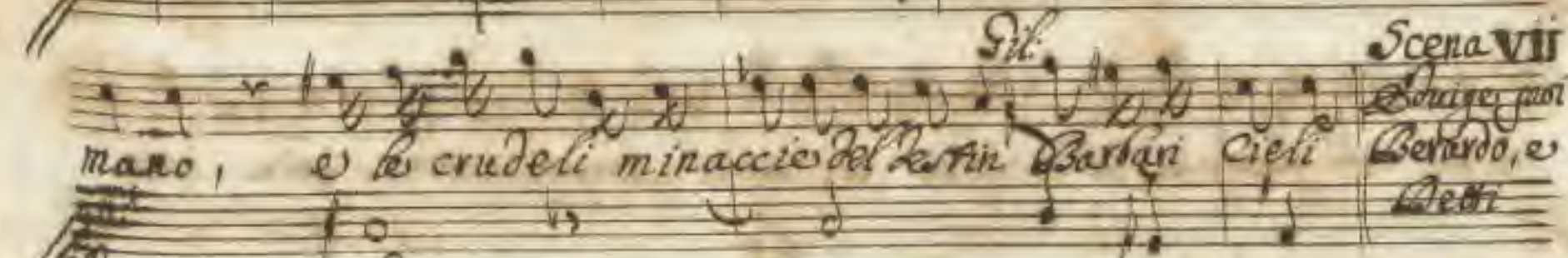
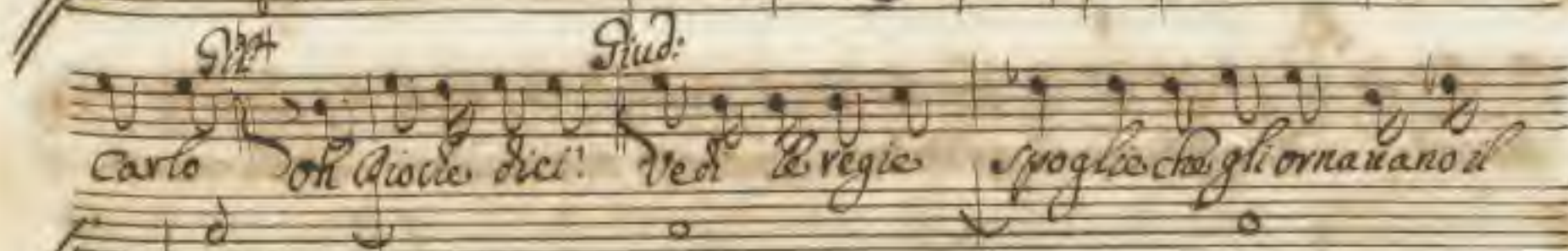
agli occhi rei d'un mostro Io manco Io manco oh Dio!  
 ah caro sperando alla rase commetto delle viscere mie  
 la miglior parte: eccoti Carlo s' riconosci? Amico  
 Amico verba alla madre e al Regno in si fatal periglio di Judo:  
 amico, e di Giuditta il figlio. Giuditta eser dannosa go:



*Solo.*  
mia patria dimora. Mi si concedi questi momenti o fido d'una  
madre all'affetto. Addio addio mia vita, prenditi, e dammi an-  
cora un altro bacio, e parti anima mia mia gloria,  
e mio conforto. *Sp.* (Generosi pensieri eccomi in porto.) *parte con furore*

*Scena VI. Duet. quar. Solo. S. lag.*  
dando veda la parte d'un  
de è partito solo, e poi. Danno cor del cor mio, se con di la fortuna i voti  
del furore

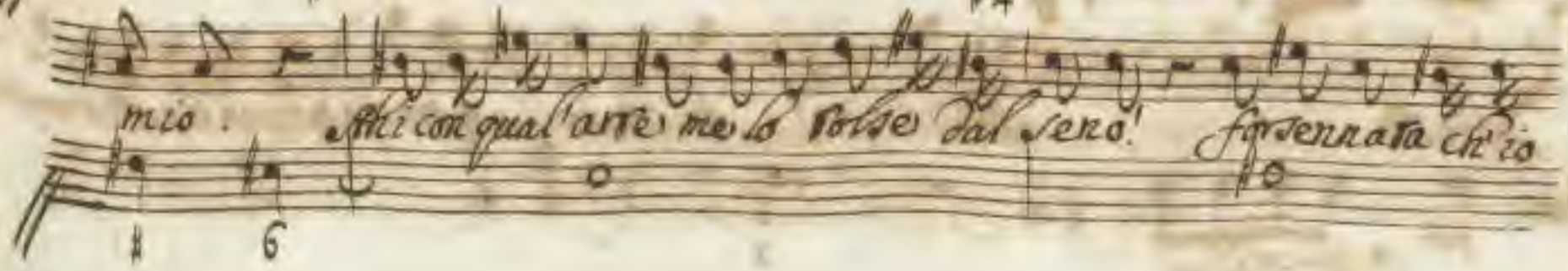
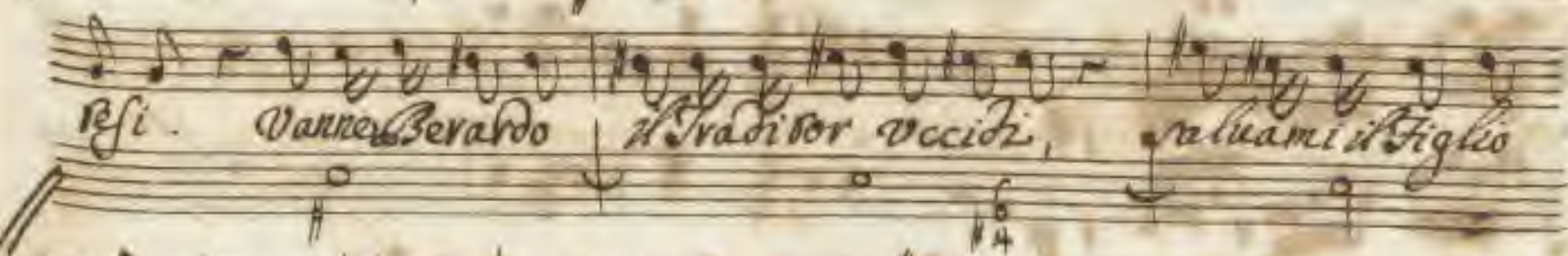
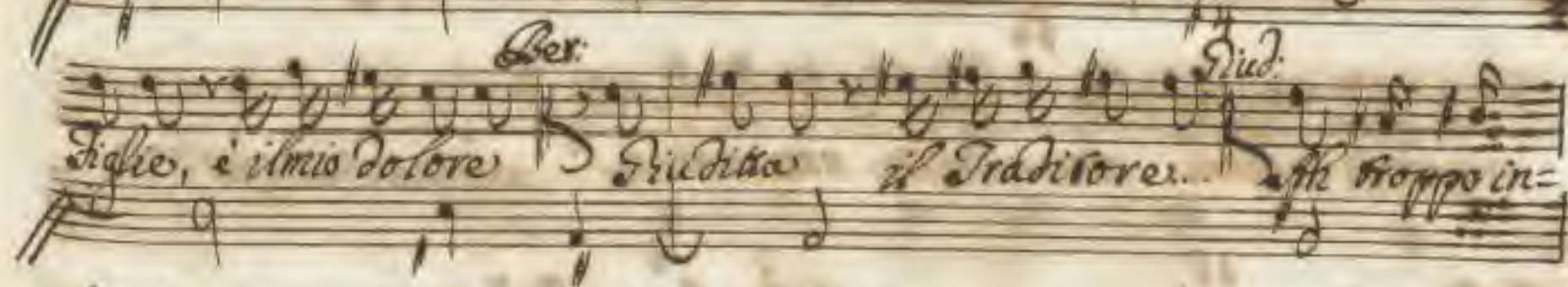
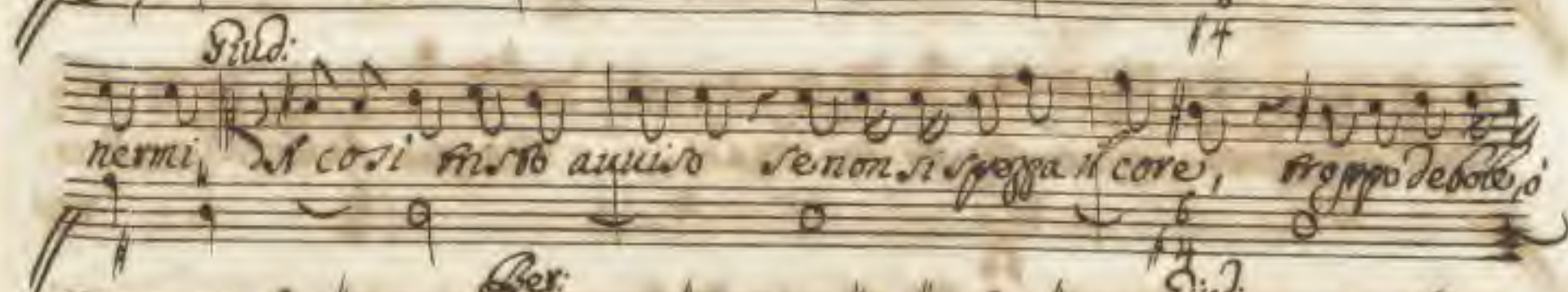
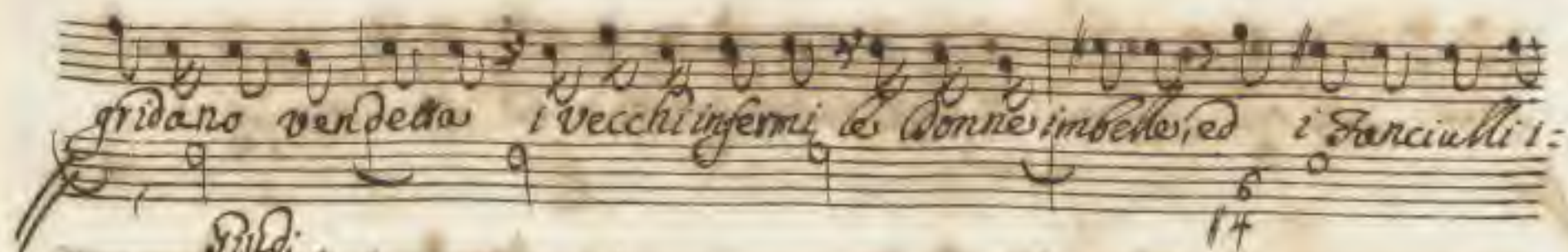




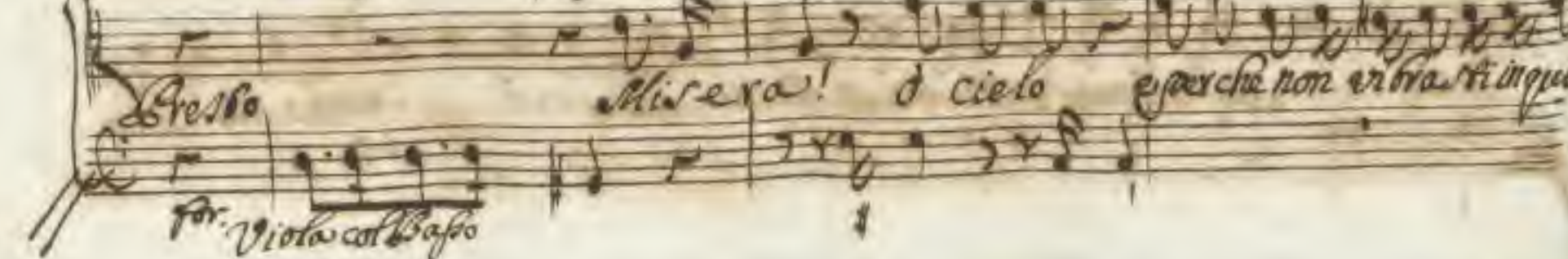
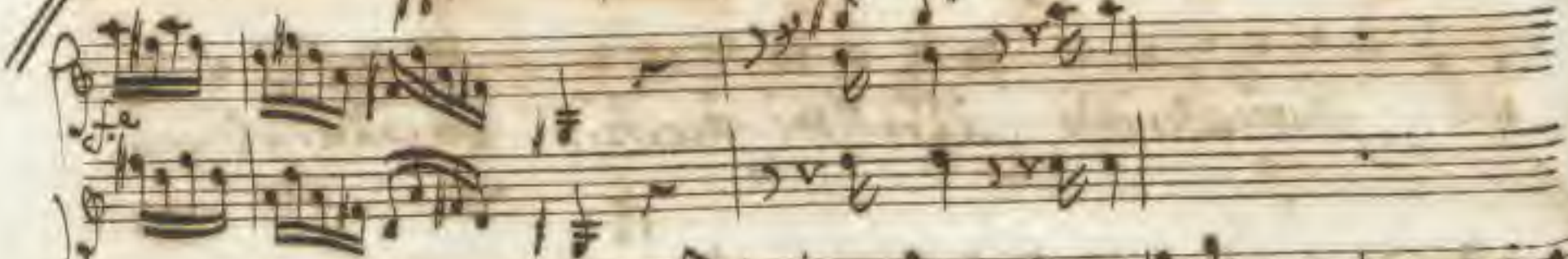
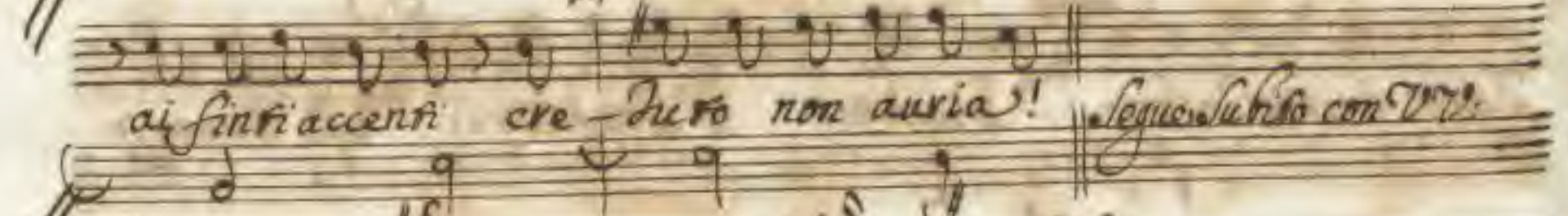
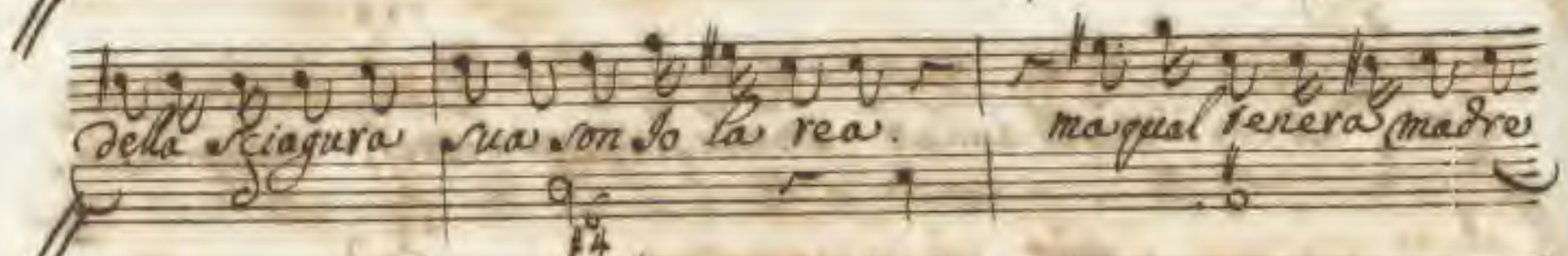
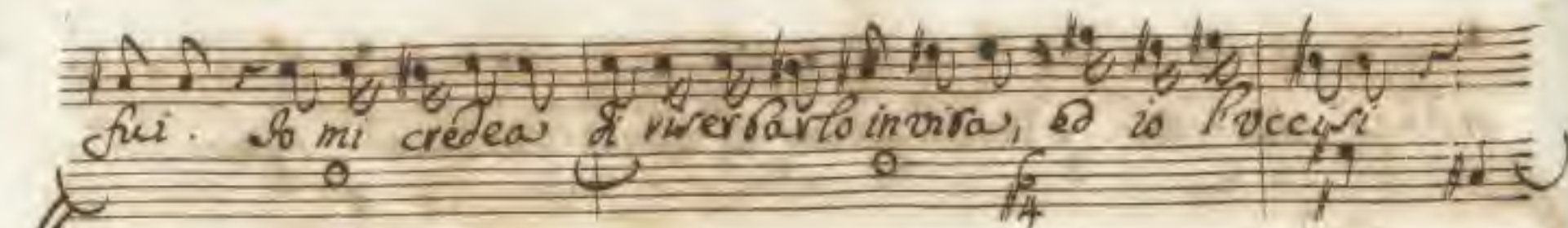


*And.* rende? *Qui:* figlia che rechi? *And.* Il Traditore Apprendo... E che d'infame au:  
venno? *Qui:* di Cesar in potere, condur si vide oh Dio! Carlo innocente, all'  
alto scelerato, in orrido i suoi nemici insidi. De più in fid in  
volto di vendetta il desio si vede lampeggiare. Armi armi  
chiede il Cittadino, e ancora la plebe solennata armi rigere, e









For. Viola col Basso



mento nel capo Tradi- tor bene saete! ma nò del-

La tua frode, ne gran tempo godrai del nostro danno, per fido inganna-



Handwritten musical score on aged paper. The top section features five staves of vocal or instrumental melody in a common time signature, with lyrics "Per furia tiranno. Segue P. Aria" written below. The bottom section features four staves of accompaniment, including a piano part with "Allegro" marking and a cello/bass part. The paper shows signs of age and staining.

For furia tiranno. Segue P. Aria

f.e

Allegro

Cello/Bass



Handwritten musical score on page 33. The page contains two systems of staves, each with a grand staff (treble and bass clefs) and two empty staves below. The notation is in brown ink on aged paper.

The first system (top) features a treble staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a series of eighth and sixteenth notes, with some slurs. The lyrics "1<sup>o</sup> segue" are written above the staff. The bass staff contains a few notes, and the two empty staves below have some faint markings.

The second system (bottom) features a treble staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a series of eighth and sixteenth notes, with some slurs. The lyrics "for" are written above the staff. The bass staff contains a few notes, and the two empty staves below have some faint markings.

The third system (bottom) features a treble staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a series of eighth and sixteenth notes, with some slurs. The lyrics "Tu m'inganna" are written above the staff. The bass staff contains a few notes, and the two empty staves below have some faint markings.

At the bottom of the page, there is a small handwritten note "6/4" and "5/4" and a signature "pina".



di oh Dio! oh Dio barbaro Tradi-

or barbaro Traditor rendimi il Figlio mio perfido inganna-



Handwritten musical score on page 34, featuring two systems of staves. The top system consists of two staves with a vocal line and a keyboard accompaniment. The bottom system also consists of two staves with a vocal line and a keyboard accompaniment. The lyrics are in Italian.

*For empio se gode io vorrei separar il cor il cor vorrei se-  
par  
si separar il cor separar il cor separar il*



*f* *p*

*Col Bay*

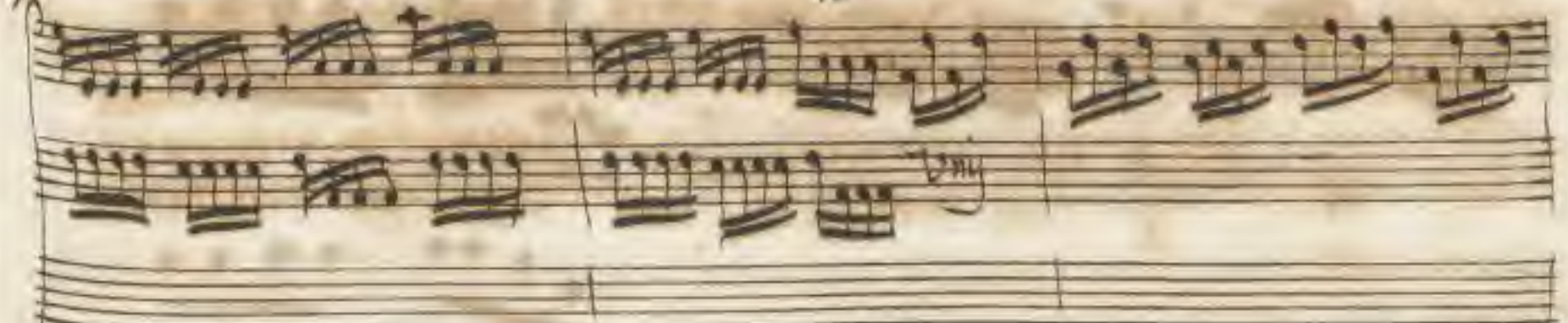
*cor* *Tu m'inganna*

*unio* *pia*

*oh Dio! oh Dio!* *Barbaro Traditor*

*6* *4* *6* *7*







rei strappar

si strappar il

cor vorrei strappar il cor vorrei strappar il cor

for



Handwritten musical score on page 36. The page contains several staves of music. The top section consists of four staves with dense, rapid notation, likely for a keyboard instrument. Below this, there are two staves with a more melodic line. The bottom section features a single staff with lyrics written in Italian. The lyrics are: "Uguale al mio furo - re degno non ha nel core". The word "pia:" is written below the first staff of the bottom section. The notation is in a historical style, with many beamed notes and a key signature of one flat.

Uguale al mio furo - re degno non ha nel core v:  
pia:



Handwritten musical score on aged paper. The score consists of several systems of staves. The first system has two staves with rapid sixteenth-note passages. The second system has two staves with a vocal line and a piano accompaniment. The lyrics "qua al mio furore Si - gre Tigre che vede i Figli" are written under the vocal line, with "pre:" at the end. The third system has two staves with piano accompaniment, marked "f" and "vivo". The fourth system has two staves with piano accompaniment. The fifth system has two staves with a vocal line and a piano accompaniment. The lyrics "Da del caccia - tor del cacciatore" are written under the vocal line, with "pre" at the end. The page number "6" is written at the bottom center.

qua al mio furore Si - gre Tigre che vede i Figli pre:

f

vivo

Da del caccia - tor del cacciatore pre

6



Handwritten musical score on page 37. The page contains several staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The lyrics "Da - Del caccia per prepa del" are written below the staves. The bottom left of the page has the text "Caccia per" and "Da Capo".

Da - Del caccia per prepa del

Caccia per Da Capo



Scena VIII *Sil.*

*Il. Dou., e Berardo*

Va, pugna amico,

e vincitor ritorna. *Qui.*

ver che m'ami o caro, e più deggio render ti vuoi del nostro affetto an:

cora vanne all'Impresa, e dal fatal periglio salvaci inuitto.

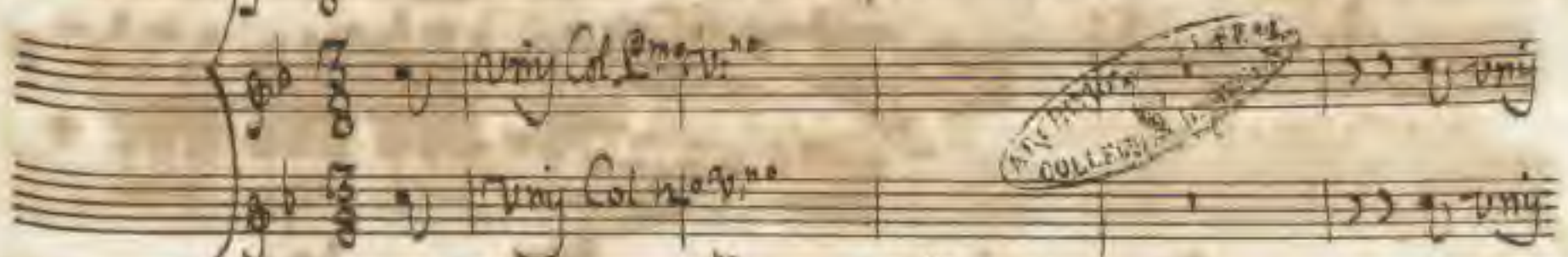
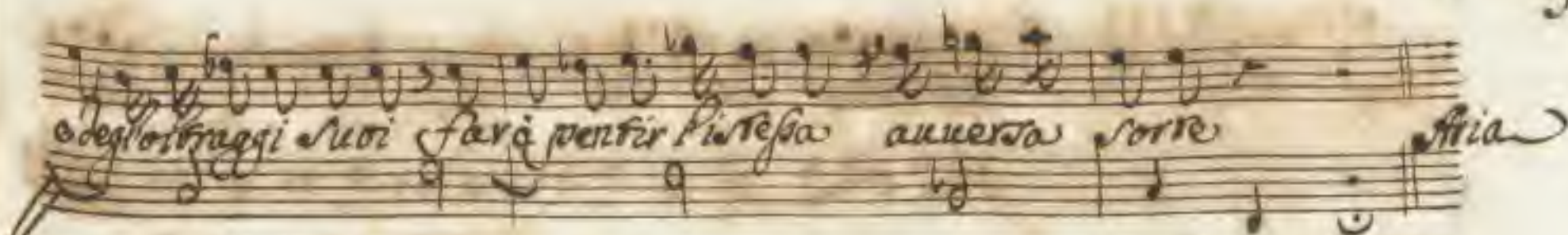
à noi rendi il Germano

ed alla madre il Figlio

Con sì bella spe:

vanga in campo armato Io non pavento o bella. *Per.* Pappetto della morte



















Handwritten musical score on page 40. The score consists of several staves. The first four staves are grouped by a brace on the left. The fifth staff is labeled 'Colla' and the sixth 'Ving'. The lyrics are written below the staves: 'Voi sul campo armato armato fidar'. The music is written in a historical style, likely 18th or 19th century, with various note values and rests. There are also some markings like 'Al' and 'for.'.

Colla

Ving

Voi sul campo armato armato fidar

for.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "Séguet." and "La - uer - so - Fa" are written below the staves. The paper shows signs of age, including staining and discoloration.

The musical score is written on ten staves. The first four staves are mostly empty, with some faint markings. The fifth staff begins with a treble clef and contains the lyrics "Séguet." written below it. The sixth staff continues the melody with the lyrics "La - uer - so - Fa" written below it. The seventh staff contains more musical notation, and the eighth staff continues the melody. The ninth and tenth staves are mostly empty. The paper is aged and stained, with some ink bleed-through from the reverse side.



Handwritten musical score on page 41. The page contains several staves of music. The notation includes notes, rests, and various musical symbols. The lyrics are written in Italian. The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including staining and discoloration.

*Colla Pe*

*f. c.*

*to il braccio mio sopra il braccio mio sopra*

*for:*



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *f*. The text "Col Bass" is written in the lower right section of the score, and "Per voi sul cam =" appears below the final staff. The manuscript shows signs of age, including staining and wear.



Handwritten musical score on page 42. The page contains several staves of music. The notation includes various note values, rests, and dynamic markings. The markings "poco armato", "armato", "sfidato", and "Pau=" are visible, indicating changes in musical intensity or style. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

*poco armato* *armato* *sfidato* *Pau=*

*for.*



Colto Pe

verso, fatto Pauverso fatto il braccio il braccio mio va



Handwritten musical score on page 43, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script, with some words appearing above the staves and others below. The score is written in brown ink on aged, slightly stained paper.

The lyrics visible are:

- Segue* (written below the fifth staff)
- Bai* (written below the sixth staff)
- pra rapra fidar* (written below the seventh staff)
- fi dar* (written below the eighth staff)



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "a - prà il braccio mio saprà il braccio mio sa-" are written below the staves.

Staves 1-2: Musical notation with notes and rests.

Staff 3: Musical notation with notes and rests.

Staff 4: Musical notation with notes and rests.

Staff 5: Musical notation with notes and rests.

Staff 6: Musical notation with notes and rests.

Staff 7: Musical notation with notes and rests.

Staff 8: Musical notation with notes and rests.

Staff 9: Musical notation with notes and rests.

Staff 10: Musical notation with notes and rests.

Lyrics: a - prà il braccio mio saprà il braccio mio sa-







Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains the lyrics "Allegro" and "Ira di - tore" written in cursive. The paper shows signs of age, including yellowing and foxing.



Handwritten musical score on page 45, featuring vocal and instrumental staves. The lyrics are in Italian and appear to be from an opera or song.

*Tradditore* *orgoglio del mio* *va - lore* *del mio va - lore*

*va - si al suo cadro* *al*



Colla 2<sup>a</sup>

sai cadra tra fido cadra cadra cadra Da Capo

Scena IX

Gilippe, ed  
 Du: *Donige* Gilippe di Berardo la fede,

ed il valore sento che accresce nel mio sen l'amore



Dil.

Germana ogn'un che accoglie e fomenta nel sen d'amore il

foco sempre maggior lo troua credilo credilo a

me che il posso dir per prova

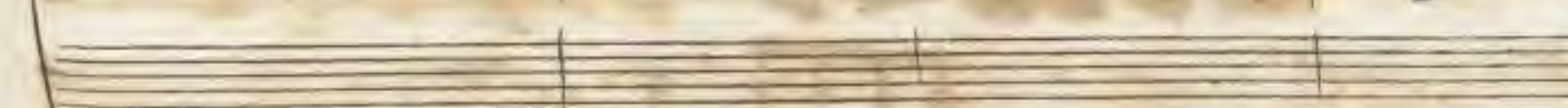
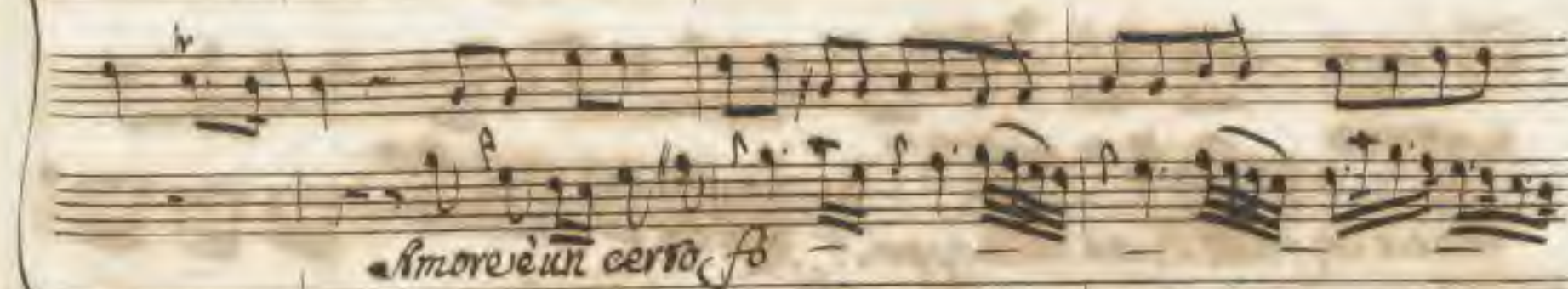
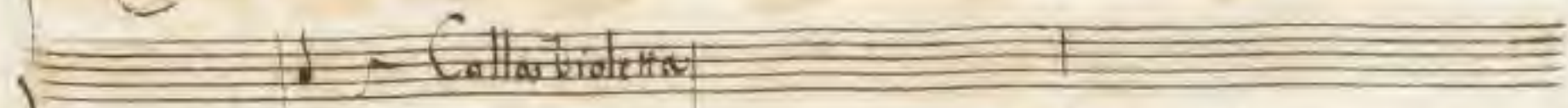
Segue l'Aria

Con Spirito











Gella Po

mincia con fa il le ma incendio poi si fa

unij

Col Pra.

si fa incen - dio poi si fa incendio poi - si

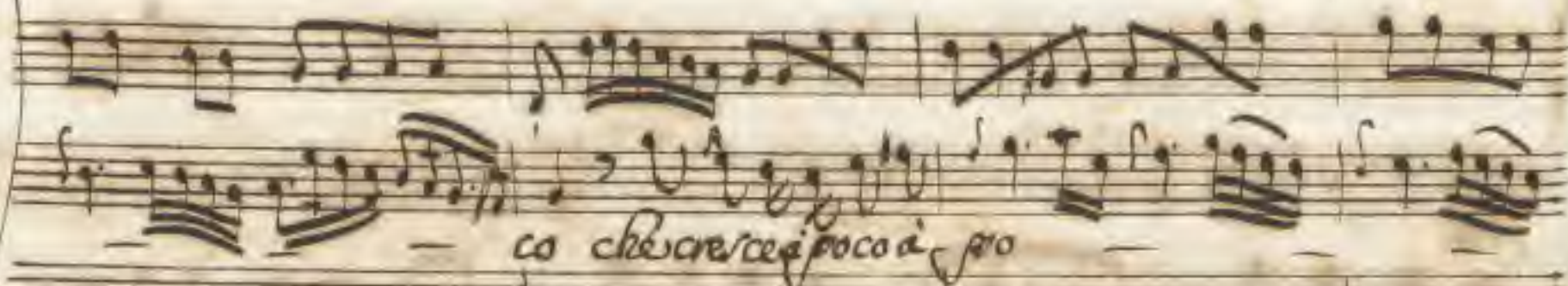




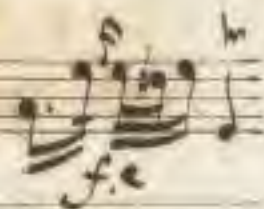




Cello Violenta







incendio poi si fa co-

Colto P.

mincia a con fa uille incendio poi si fa



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The lyrics "incendio poi si fa incendio poi si fa" are written across the middle staves. The bottom staves are labeled "Col Bass".





Handwritten musical score on ten staves, featuring various musical notations and lyrics.

**Staff 1:** Musical notation with a treble clef and a key signature of one sharp (F#). The staff ends with the text "Tot. Pe" and a dynamic marking "piao".

**Staff 2:** Musical notation with a treble clef and a key signature of one sharp (F#). The staff ends with the text "Col. Pe".

**Staff 3:** Musical notation with a treble clef and a key signature of one sharp (F#). The staff ends with the text "Col. Pe".

**Staff 4:** Musical notation with a treble clef and a key signature of one sharp (F#). The staff ends with the text "piao" and the number "16 6".

**Staff 5:** Musical notation with a treble clef and a key signature of one sharp (F#). The staff ends with the text "f." and "piao".

**Staff 6:** Musical notation with a treble clef and a key signature of one sharp (F#). The staff ends with the text "piao".

**Staff 7:** Musical notation with a treble clef and a key signature of one sharp (F#). The staff ends with the text "piao".

**Staff 8:** Musical notation with a treble clef and a key signature of one sharp (F#). The staff ends with the text "piao".

**Staff 9:** Musical notation with a treble clef and a key signature of one sharp (F#). The staff ends with the text "piao".

**Staff 10:** Musical notation with a treble clef and a key signature of one sharp (F#). The staff ends with the text "piao".

**Lyrics:**

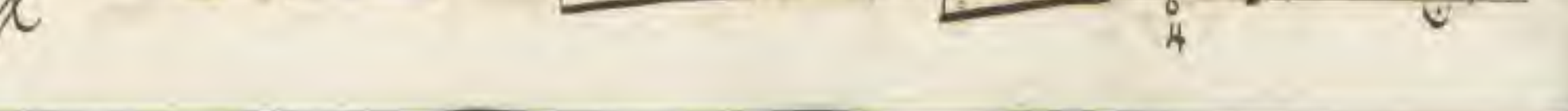
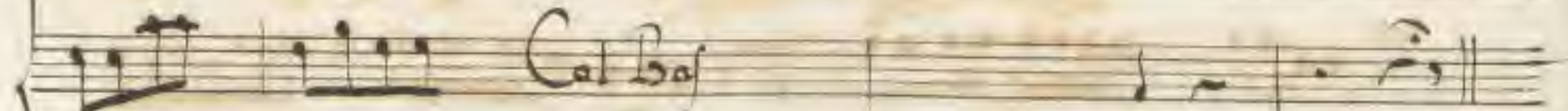
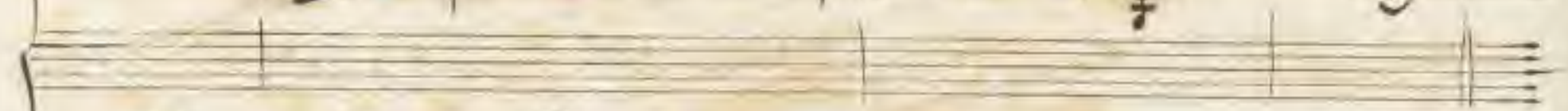
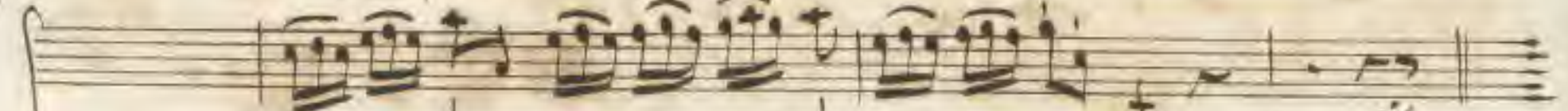
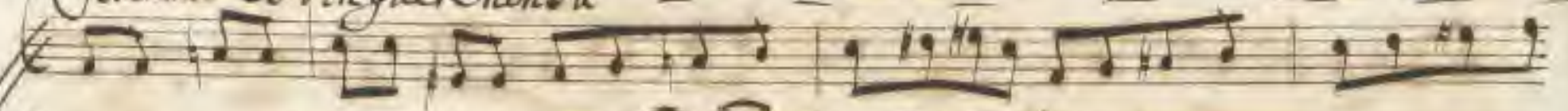
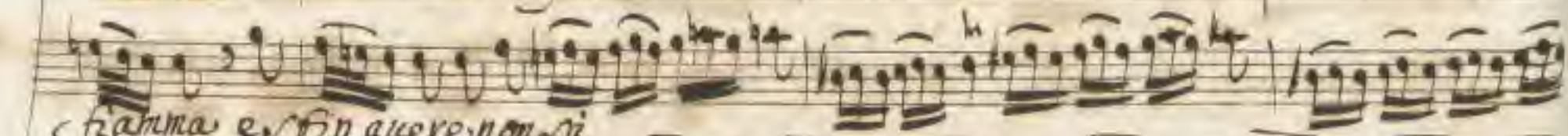
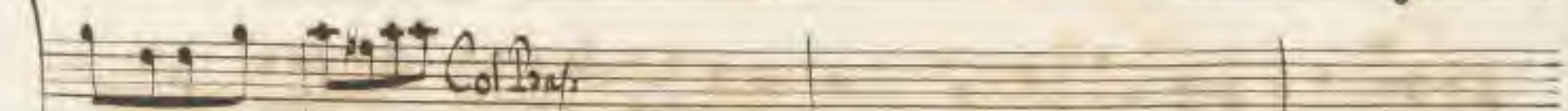
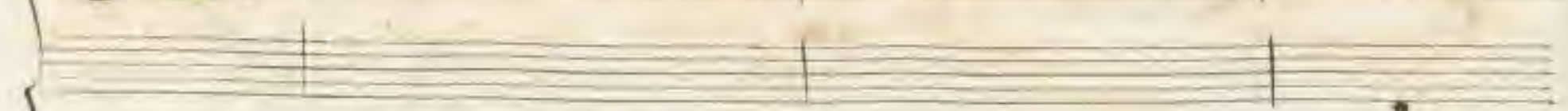
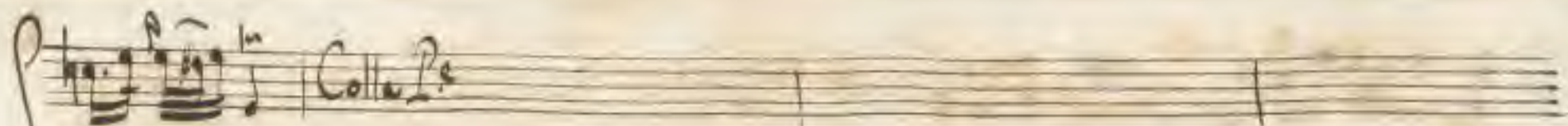
*Il cor che palmen*

*sa par de trardor non sen*

*sa ma poi la crudel*

*6 7 #6 # 7 #*







Scena X.

51.

*Entra sola*

Quanto sarei felice nel veder fido il mio diletto a-

maner, ma temer peggio oh Dio che i lacci d'Imeneo cangi in vi-

torre. Proppo irata con noi. Pinguetta. Torre.

*Segue l'aria.*

*Uny*

*Andantino*



Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and dynamic markings.

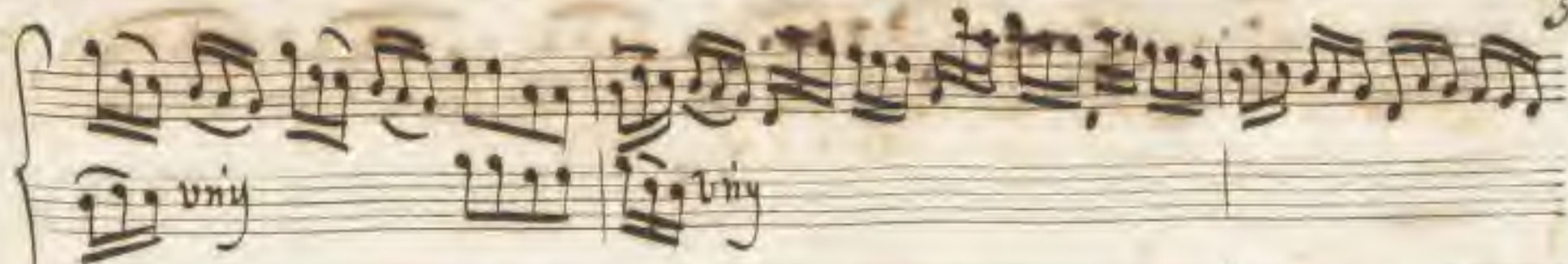
Dynamic markings visible include *1<sup>o</sup>*, *f*, *pia*, and *unij*.

Lyrics visible include:

*Bas.*

*Il prouido cultore ripie - no - di con:*







Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings.

Lyrics visible on the page:

- unij* (appearing twice)
- arpeggio* (appearing twice)
- La - pe - me biondeggiar* (appearing twice)
- fe 9 arpeggio 9*

The score is written in a historical style, likely from the 18th or 19th century, and shows signs of age and wear.



Handwritten musical score on page 53, featuring multiple staves with vocal and instrumental parts. The lyrics are in Italian.

*Uny*

*Col Bas:*

*provido cultore, il provido cultore ripie - no di con:*

*Uny*

*Uny*

*ten so ri - pieno di contento mi - ra del suo sudore del suo u:*



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian, with some words appearing in a stylized or cursive script. The score is organized into systems, with some staves containing multiple lines of music. The paper shows signs of age, including discoloration and some staining.

do-re la speme biondeggiar

la speme biondeggiar la spe - me biondeg -

6 4 3



giar

13 Colla Pe

13 Col. Dnf.

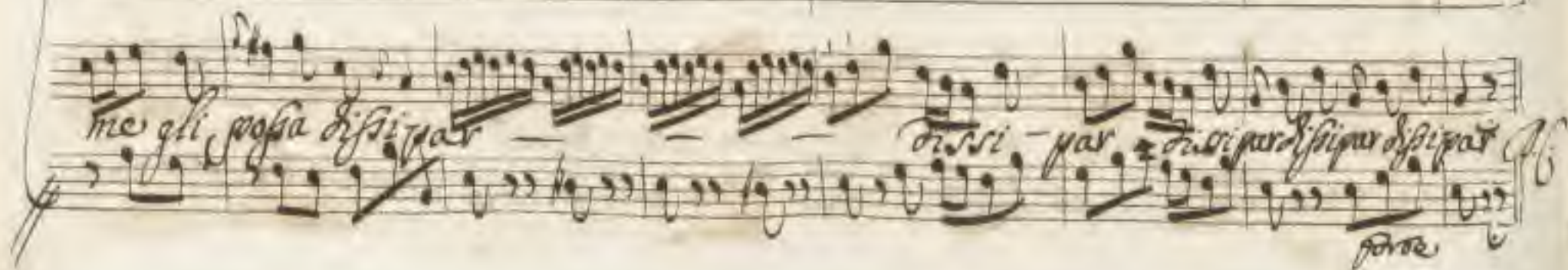
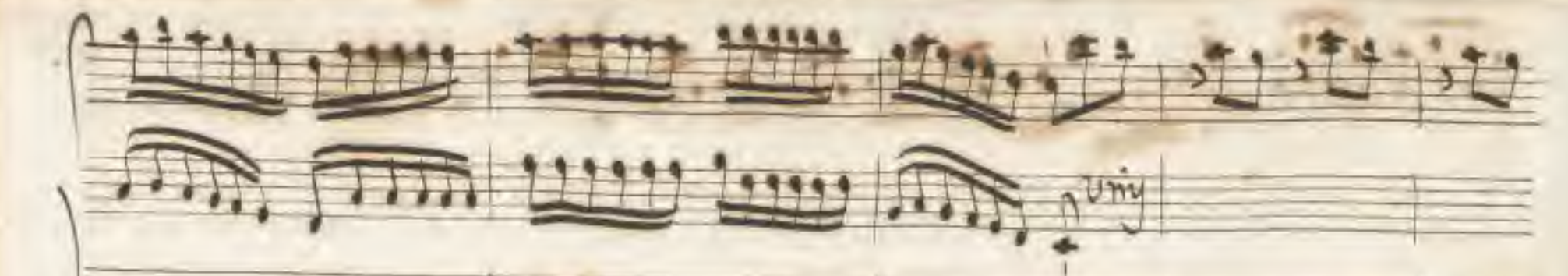
Alto Ma è forte è forte se non seme che la procel -

pia:

686 #

Detailed description: This is a handwritten musical score on aged paper, page 54. The score is written in dark ink and consists of several staves. The top two staves appear to be for a vocal part, with lyrics written below them. The third staff has the word 'giar' written above it. Below this are two staves for a keyboard instrument, with '13 Colla Pe' and '13 Col. Dnf.' written above them. The bottom two staves are for a vocal part, with the lyrics 'Alto Ma è forte è forte se non seme che la procel -' written above them. The word 'pia:' is written below the first staff of the bottom section. The number '686 #' is written at the bottom right. The notation includes various musical symbols such as notes, rests, and clefs.







Marchia

Trombe

Handwritten musical score for Trombe and Flute. The score is written on five staves. The first two staves are for Trombe (Trumpets) and the last two are for Flute. The music is in 2/4 time and features a variety of notes, rests, and dynamic markings. The first staff for Trombe starts with a treble clef and a key signature of one sharp (F#). The second staff for Trombe starts with a bass clef and a key signature of one sharp (F#). The third staff for Flute starts with a treble clef and a key signature of one sharp (F#). The fourth staff for Flute starts with a bass clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style.

Flute











Scena XI

Pran Piazza d'auanti il  
Palazzo di Gio: con  
Coggio Berardo con  
Soldati

Berardo

Guerrieri ecco l'arena in cui vi sfida

d'un Tiranno il furore

o dite amici i teneri sin





## SCENA XII

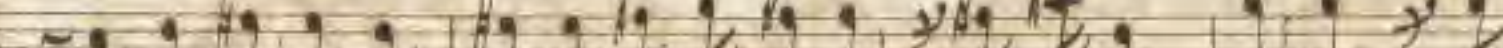
Apparso con Soldati  
 esce dal Portone, Be-  
 rardo co' suoi Passal-  
 la, poi Ottavio sulla  
 Loggia con Carlo





Ap: Ber  
Non è facile impresa  
Respu gnar quate soglie empio sinone, lo

nel suo core indegno immergerò l'aspada, che dal ira ira del Cielo oggi è mi-


  
 ni ma farò ch'è ca dal sen l'anima ardita per l'ampio aia di censo

piaghe, e cento. *Allegro* Vieni, vieni che il tuo furore io non temo

Segue Breve combattimento, dopo il quale i Soldati d'Asprando si ritirano, e chiudono il  
Portone



Des.

Sequitè Amici la vittoria, e il foco per trucidare il reo v'apra la

Madax, ardan si queste soglie ed spirando, e cotario estinto cada. Fer-

mate epi, fermate a me volgete il guardo un Cesare fauchla

col sacro lauro in fronte doue scorre Pinsano vostro fu-

ror? Su via l'auangi il vasto fatale incendio. ha nelle vene



Carlo tanto di sangue ond'ei s'extingua. Desio di rimirar cogli occhi vostra:

vede l'ultimo scoppio? omai dall'alba coggia lo precipito il

getto al fiume in seno, e darà forte un giorno la sua caduta un nuovo

*Per:*  
nome al Reno. D'arresta empio s'arresta, e troppo caro quel

sangue; e fia suo dono Carlo ch'è in tuo poter. Sel rendi a noi; e tu



pensa o Tiranno che in poter nostro in poter nostro e la tua vita an-

cora mora dunque Gottario e... *Scena XIII. Bal.*  
 Petri *Adagio, e* Il Figlio mora

si mora il Figlio di Gottario, e resti punito, e vendicato... *Per: 1*  
 Che a colui

mai! *Coro* Fermo e che senti ingrato? *Bal.* Padre se un inno - cente brami o lag-

giare all' odio tua risposta del Figlio la virri. Padre, Padre per-



Dono, il Difensor dell'Innocenza io sono, e se al Padre tu vuoi recare of-

fesa coll'armate squadre, Berardo io sono allora il tuo nemico, e difen-

so del Padre. Cessino le contese. Alla Regina io stesso rende-

ro Parnaso pegna pur ch'ei m'accolga. Amica, e non rammenti la pas-

sate offese. Adal. Vanno pure, o Berardo a dar conforto alla mesta Giu-



ditto, e di chi lo rege del caro Figlio suo fedel custode,

*Per*  
 Su la tua fe men parlo a te via cara del nostro Re la

*parte*  
 vito, e tu crudele crudele dal caro Figlio la pietade impara.

*Rit.*  
 Intrafastoso in queste voglie, e rendi Traditor di te stesso, al Padre in:

grato, alla rea Denitrice infame Prole, e il successore in =



giusto di questo Regno a se dovuto e in parte intando, pensa a go-

der della mia bella accanto.

#### Scena XIV

Adalgiso Mi deside, parraro, e non distingue dal figlio

il Traditore ma la notte s'auanga, e il nuovo giorno io

spero che cangi di sembianza, e sopra il vero.

Aria



Handwritten musical score on page 61. The page contains ten staves of music. The notation includes various note values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and dynamic markings. The word "Presto" is written in the lower left corner, indicating a fast tempo. The music is written in a single system, with the staves connected by a brace on the left. The notation is in a historical style, possibly from the 18th or 19th century. The paper is aged and shows some staining.











Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "Spesio di nubi - cinto di nubi cinto tra il" are written across the lower staves.

Spesio di nubi - cinto di nubi cinto tra il



Handwritten musical score on page 68, featuring ten staves. The notation includes various musical symbols such as notes, rests, and lyrics. The lyrics are written in a cursive script and include the words "fosco orror de" and "tam". The score is written in a single system, with the lyrics placed below the notes. The notation is dense and includes many slurs and accidentals. The paper is aged and shows some staining.

fosco orror de tam



Handwritten musical score on aged paper, featuring ten staves. The notation includes vocal lines with lyrics and piano accompaniment. The lyrics are: *pi di squallor fi-into s'asconde il sole in*. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *p.o*. The paper shows signs of age, including staining and foxing.

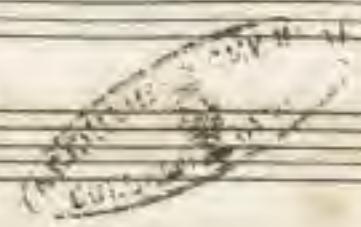


Handwritten musical score on page 64. The page features several staves. The top three staves are empty. The fourth staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes. The fifth staff continues this melody. The sixth staff contains the text "Got Haf." above a series of eighth notes. The seventh staff contains the lyrics "mar - in mar s'ascon - deil' sole in mar -" below a series of quarter notes. The eighth staff continues the melody with eighth and sixteenth notes. The page is numbered "64." in the top right corner.









Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (sharps), and note values. The lyrics are written in French and Italian. A large bracket on the left side groups the first four staves. The text 'Colla pes' and 'Tomy' appears on the fourth and fifth staves respectively. The bottom section of the score contains the lyrics 's'asconde in mar s'asconde il' sole in'.







Handwritten musical score on page 66. The score consists of ten staves. The first two staves are vocal parts, each ending with a fermata. The third staff is a piano accompaniment, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The fourth staff continues the piano accompaniment. The fifth staff is a piano accompaniment, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The sixth staff is a piano accompaniment, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The seventh staff is a piano accompaniment, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The eighth staff is a piano accompaniment, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The ninth staff is a piano accompaniment, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tenth staff is a piano accompaniment, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the piano accompaniment staves.

*Spesso di nubi di nubi - cin to tra il*



fosco orror de' Targui, e di spallor dipinto s'as - con



Handwritten musical score on page 62. The page contains several staves of music. The top four staves are empty. The fifth and sixth staves contain a vocal melody with lyrics written below them. The seventh and eighth staves contain a piano accompaniment with dense, rapid sixteenth-note passages. The lyrics are written in French: "De il", "Sole", "s'as con", "De in mar".

De il    Sole    s'as con    De in mar







Handwritten musical score on page 68. The score consists of ten staves, with the first four and last four staves grouped by large curly braces on the left. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo) and *Colla P.* (colla parte). The text "S'asconde il" is written in the lower right section of the score. The manuscript is written in dark ink on aged paper.

*ff*

*ff*

*Colla P.*

*ff*

*S'asconde il*





*Handwritten musical score with lyrics:*

*Il sole in mar*      *ma il fosco orror de lampi*

*Handwritten musical notation includes:*

- Viol.* (Violin)
- de* (likely *de* or *de*)
- tr.* (trill)
- pp* (pianissimo)
- ff* (fortissimo)



Handwritten musical score on page 69. The page contains several staves of music. The lower portion of the page features a vocal line with the following lyrics: *spesso di nubi cinto s'ascon*. The music is written in a historical style, with various note values and rests. The paper shows signs of age, including some staining and wear along the edges.



Handwritten musical score on aged paper, featuring ten staves. The notation is in a historical style, likely 17th or 18th century. The first four staves contain instrumental notation, characterized by many beamed sixteenth notes, suggesting a fast or lively tempo. The fifth staff includes lyrics written below the notes: "De il Sole", "l'ascen", and "de in mar". The sixth staff continues the musical notation. The paper shows signs of age, including discoloration and some staining.



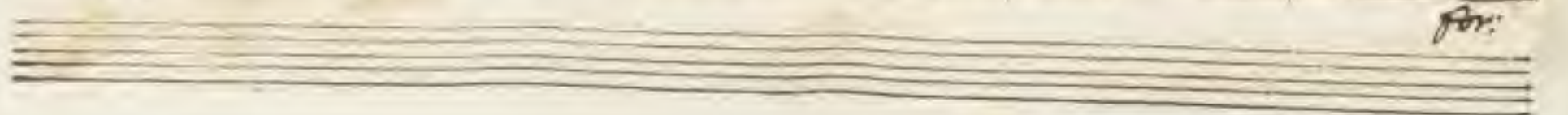
Handwritten musical score on page 70. The page contains several staves of music, including a grand staff (treble and bass clefs) and a single staff. The notation includes notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The score is written in a historical style, likely from the 18th or 19th century. The page is numbered 70 in the top right corner.

The musical notation includes various notes, rests, and dynamic markings. The grand staff consists of a treble clef and a bass clef. The single staff is marked with *mf* and *f*. The notation is written in a historical style, likely from the 18th or 19th century.





- *S'asconde il So* - *le in mar* *S'ascon* - *de in mar*









Cello P.  
Finis  
Ma all'apparire del giorno si uide in



Handwritten musical score on page 72. The page contains several staves of music. The lyrics are written below the vocal staves: *on en - se di nuova luce adorno sereno - scintillar*. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age and staining.

on en - se di nuova luce adorno sereno - scintillar

Col. Hay



Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian and include:

*scintillar di nuova luce si vede a Torno scintillar*

*Fine dell' Atto Secondo*

*scintillar scintillar scintillar Da Capo*

The score includes various musical notations such as notes, rests, and dynamic markings like *fe* and *ff*. A circular library stamp is visible on the right side of the page, with the number 205394.







7

one







92















